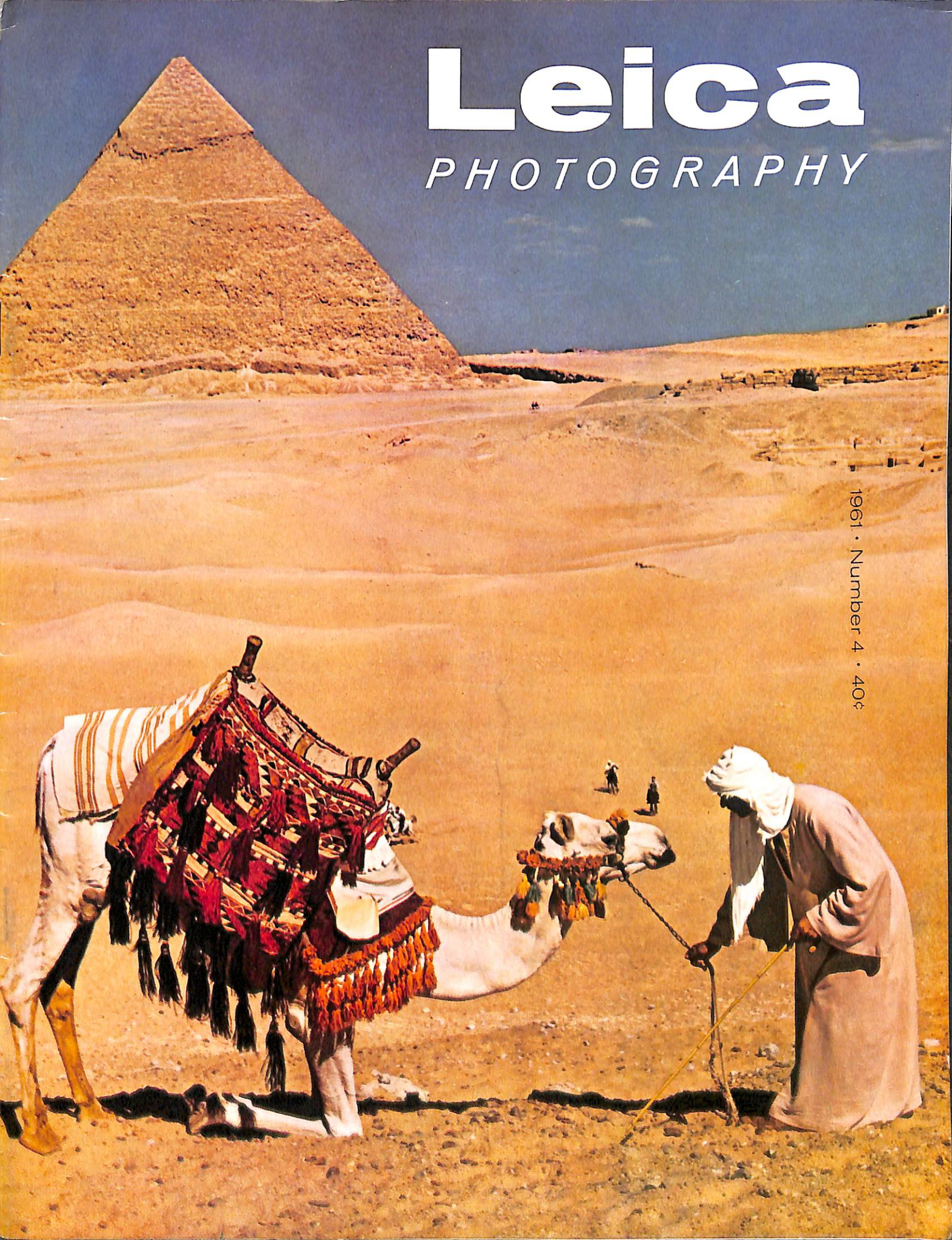


Leica

PHOTOGRAPHY

1961 • Number 4 • 40¢





Leica

PHOTOGRAPHY®

VOLUME 14 • NUMBER 4 • 1961

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COVER

Elliot Erwitt

The scene, of course, is Egypt. The picture was made in 1958 at Giza, near Cairo. The photographer has, with three simple elements, summed up the timeless, Biblical atmosphere of a country whose history reaches back more than 50 centuries.

◀ INSIDE COVER

Marty Schmidt, A.R.P.S., A.P.S.A.

A visit to a Vermont cemetery produced this bleak and quiet picture. Schmidt has used economy in telling his story, enhancing the loneliness of the scene by printing on hard paper to increase contrasts. Leica M3, 50mm lens.

Leica Photography is published by E. Leitz, Inc., at 468 Park Avenue South, New York 16, N.Y., as a quarterly magazine, price forty cents. Copies are sent free of charge to all registered Leica camera owners residing within the United States of America and U.S. Territorial Possessions, for a limited time, based upon date of purchase of Leica camera and/or Leitz lens. Thereafter and to non-owners of Leica cameras, a subscription fee of \$1.00 per year is charged in the U.S.A., and \$2.00 elsewhere. Single copies are on sale at photographic dealers' stores, or direct from the publisher.

The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.



one-man show

JAMES H. KARALES, photojournalist

Not so long ago, James H. Karales was a student at Ohio University listening to his roommate's soliloquies on focal lengths, print quality and darkroom technicalities. His fascination with what he heard led to a complete switch in his curricular activities, and his subsequent graduation in 1955 with a Bachelor of Arts degree, majoring in photography.

Today Karales is among the most eloquent of the young photojournalists and the possessor of a very definite and individual point of view.

His background includes an apprenticeship as assistant to W. Eugene Smith, some time spent as staff photographer to an architectural firm, and as a free-lance photojournalist until joining the staff of *Look Magazine* early last year.

Much of Karales' work reflects his absorption with people in general and in relation to their specific surroundings in particular. The late Spanish philosopher Ortega y Gasset used to say, "I am myself plus my circumstance." It is for the meaning of this "circumstance" that Karales likes to probe, for which he has a special "feel" and understanding. He seeks

to penetrate the atmosphere, the mystery of environment, from such small, everyday phenomena as the hidden look on the face of a child, or an old man's pensive smile, to large-scale social themes.

His major essays include the familiar "Rendville, Ohio" story in which he delineates the gradual demise of a small town in the throes of abandonment; "Canton Greeks," a series of perceptive portraits of his own home town; and "Man and the Forest," a thoughtful commentary on a way of life, originally assigned to commemorate the Oregon Centennial.

As a busy staff photographer, on the road much of the time, he still manages to delve into his darkroom to make prints, which in mood and tonal quality bear out much of his philosophy.

As a photographer, Karales can, through the alchemy of his craft, transform abstract ideas into visual reality, and give meaning and order to what may seem casual gesture and cursory fact. And, despite the sometimes sombre look of his prints, there is humor and gentle wisdom in his insight.

Helen Wright

Boys; Rendville, O. ►

Andrea Doria Survivors







In Oregon

Garden; Rendville, O. ►

Man; Rendville, O.









Ellie

◀ **Funeral; Gheel, Belgium**



Seedling

now it's the Braun F20: smallest unit ever

unitized head and power pack weighs only 15½ oz.

It would be unsurprising if the developers of the little F60 and F30 "Pocket-Pak" electronic flash units had decided to rest on their laurels for a spell, considering the achievement in miniaturization they represent. But, instead Braun's restless design staff have succeeded in beating themselves at their own game with the F20 — a complete electronic flash unit so small that it looks as if something were missing.

But nothing is!

The F20 is a complete unit — flash head, nickel cadmium battery, power pack and all — which weighs

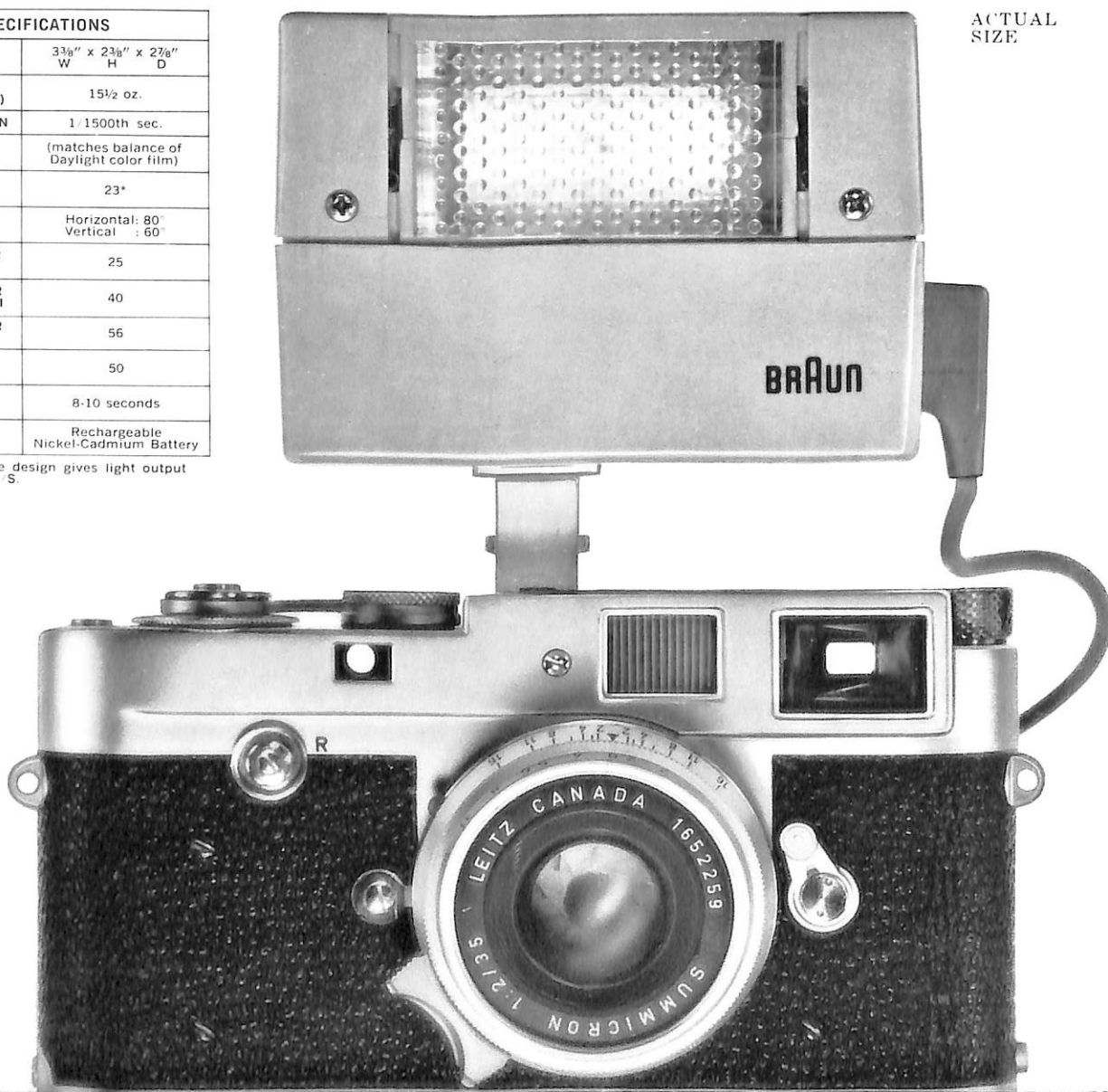
less than 16 ounces, takes up no more room than three packs of cigarettes and produces enough light for color work up to 20 feet with Kodachrome II and much further with faster films.

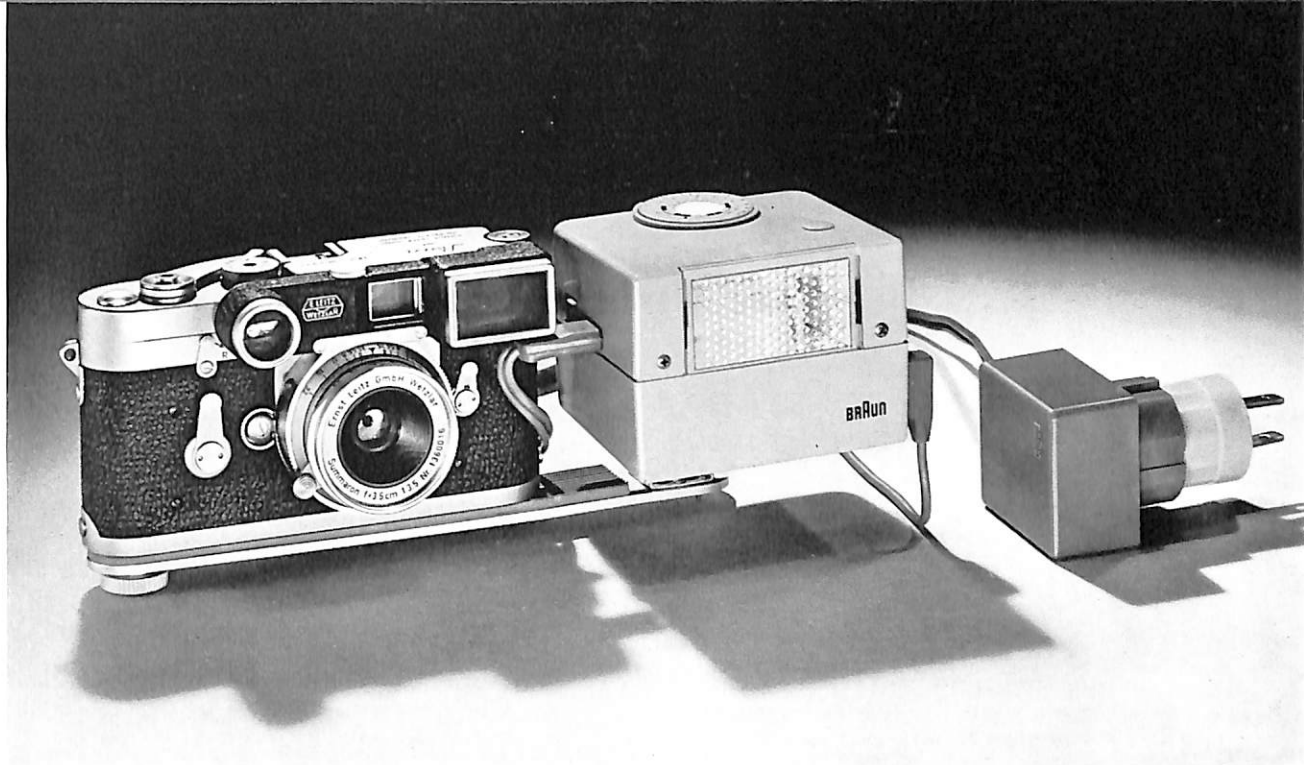
ideal for most flash work

This little palm-sized unit is about as versatile as they come, despite the fact that it takes up scarcely more space than a long-focus lens. It can ride handily in the accessory shoe atop the camera, be used handheld for open- or off-camera flash, or fit beside the

SPECIFICATIONS	
DIMENSIONS	3 3/8" x 2 3/8" x 2 7/8" W H D
WEIGHT (INCL. BATTERY)	15½ oz.
FLASH DURATION	1/1500th sec.
COLOR TEMPERATURE	(matches balance of Daylight color film)
WATT SECONDS	23*
REFLECTOR COVERAGE	Horizontal: 80° Vertical : 60°
GUIDE NUMBER KODACHROME	25
GUIDE NUMBER KODACHROME II	40
GUIDE NUMBER B/W ASA 50	56
FLASHES PER CHARGE	50
RECYCLE TIME	8-10 seconds
POWER SOURCE	Rechargeable Nickel-Cadmium Battery

*Improved tube design gives light output equal to 28 W S.





INCREDIBLE F 20 can be bracket-mounted or slipped into the camera's accessory shoe. Unit comes with bracket and battery charger.

camera in a special bracket which comes with it. Its low-maintenance nickel-cadmium battery, which can be recharged indefinitely, gives at least 50 flashes per charge — enough for two twenty-exposure rolls of 35mm or four rolls of $2\frac{1}{4} \times 2\frac{1}{4}$ exposures.

Flash duration is a superfast $1/1500$ th second — enough to make needle-sharp pictures of any sports or action subjects.

The F20's guide number is a comfortable 40 for Kodachrome II, and about 56 for films like Panatomic-X. These are more than enough for most indoor hobby pictures (which are usually shot at living-room distances). For instance, an indoor group shot on Kodachrome II at 10 feet would call for $f/4$, giving ample depth of field and just about optimum aperture for $f/2$ lenses.

perfect for fill-flash

Filling in the shadows in outdoor pictures with flash is a professional technique which many knowing amateurs use to improve pictures. The trick lies in putting in just the right amount of light to add detail in dark areas — and not so much that the fill light dominates the picture, giving it an unnatural look.

Reams have been written on ways to cut down flash fill-in by using filters, layers of white fabric, longer focal length lenses or extension cords (to keep the light far from the subject) and so on.

The F20 solves the problem of overbright fill-light in the most direct way possible. It produces a flash that is bright enough to do the job without introducing problems of over-lighting at average shooting distances.

little wonder

Despite its elfin look, the F20 is a complete unit, bowing to none in efficiency or sophistication. Its miniaturized but superefficient flash tube, only 65mm long, yields 20% more lumens per watt-second than tubes of earlier design. Result: A wideangle reflector with a free aperture of only two square inches which offers horizontal light coverage of 80° and vertical coverage of 60° .

A small, plug-in charging unit, provided with the F20, operates on 110-120 V.A.C. and replaces battery energy at the rate of 3 flashes per hour. A 14-hour charge completely revitalizes a discharged battery.

Built-in, transistorized monitor circuitry, long a feature of Braun units, controls voltage within $\pm 3\%$ and light output within $\pm 6\%$. The monitor circuit is so efficient that a full six minutes of idle-time between flashes with the switch at "on" consume only enough energy for a single flash.

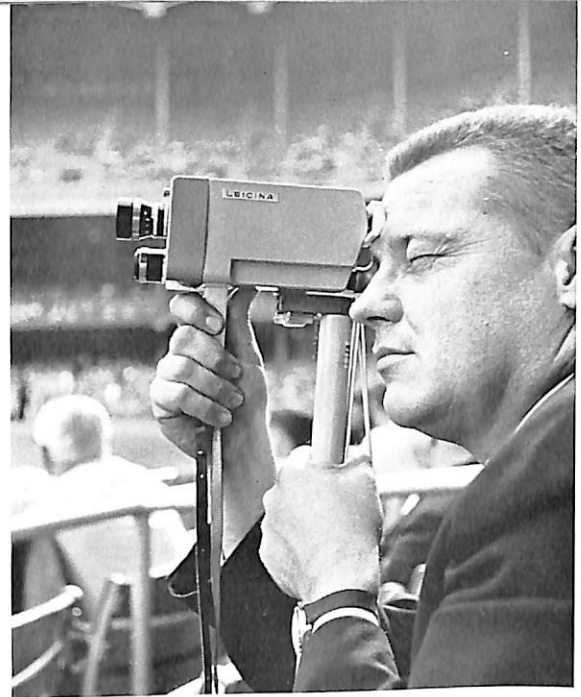
A calculator dial on the F20 makes exposure determination easy. You merely set its pointer to the speed of the film in your camera, then check the flash-to-subject distance on another scale. Opposite this distance appears the correct aperture to use under normal room conditions.

A button on the F20 permits you to discharge the unit without using the camera's shutter release. This makes it possible to test-fire the F20 or to make "open-flash" photographs with ease.

The Braun Hobby F20 comes complete with removable foot (which fits most camera accessory shoes), camera bracket and recharging unit. Price is \$69.50 without camera connecting cord.



FOR STILLS with long lenses or exposures, monopod provides support, goes into action quickly.



FOR MOVIES, the monopod makes panning smooth and steady. It is also useful for long-lens and close-up work.

10 ways to use a monopod

one-legged stand is the
poor man's magic wand

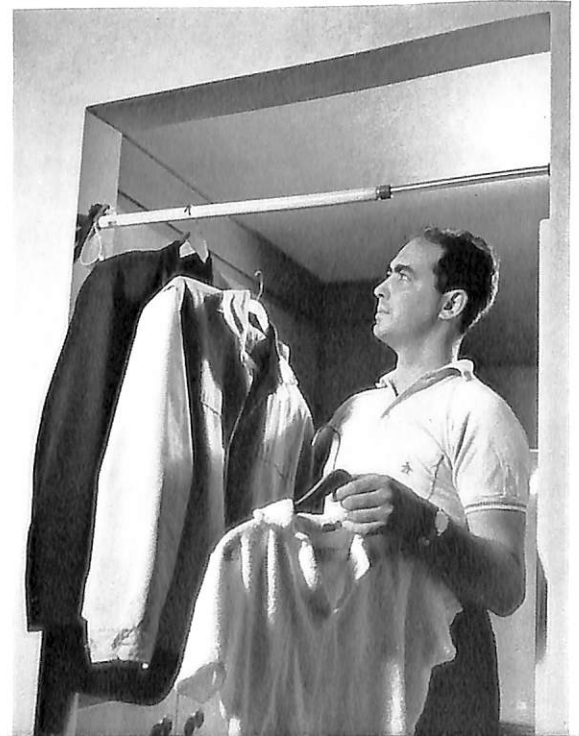
At first glance, the new Schiansky Monopod appears to have been designed to ease the conscience of the photographer who can't decide whether to bring the tripod or leave it home. But start to use one, and you soon discover that a monopod is no mere makeshift tripod. It is, as a matter of fact, more versatile, if no steadier, than its big brothers with three legs. And it will do more tricks than you can shake a — well, a monopod — at.

Like all Schiansky camera stands, the Monopod is light (16 oz.), sturdy and handsome. With all three sections extended, it measures a big five feet, four inches long; yet it collapses to a mere 25 $\frac{3}{8}$ inches. Leg sections can be locked instantly at any

CLOSE CLOSE-UPS need extra steadiness and focusing accuracy for good results. Monopod aids both.



EMERGENCY HANGER ROD for clothes, wet negatives, clamp-lights, etc. is quickly formed by using extended monopod.





HIKING LENS MEN need a walking stick. In the field, monopod is invaluable.



HIGH ANGLES are easy for a man with a "magic wand." Cable or self-timer trips the shutter.

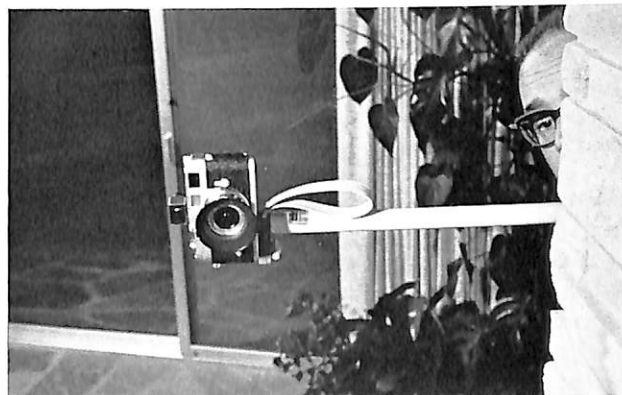


FLASH ON THE MONOPOD lights big areas evenly. F 20 is shown here.

extension with a quick quarter-turn and released as quickly with a twist in the other direction.

Its metal-faced, $1\frac{1}{8} \times 2\frac{1}{2}$ -inch camera platform has a standard, American-thread tripod screw to which the camera or a ball-joint head is attached. A permanent plastic strap makes for easy carrying, and, at the south end of the Monopod is a non-skid non-marring soft rubber foot suitable for use on any surface. Price is \$13.50.

The illustrations show 10 ways to use this versatile new one-legged accessory. Don Mohler of General Electric's Flash Lamp Department (and America's unofficial Mr. Monopod) suggested several of them. How many more can *you* think of?



SLY OR SHY PHOTOGRAPHERS can use monopod-self-timer combat techniques to picture wary subjects, avoid return fire.

NEW ANGLES for acrophobic Leicamen are also possibility for long arm of monopod.



VERTICALS are made by adding accessory ball-and-socket head so camera can be turned 90°. This allows camera to be tilted while monopod remains vertical.



Leica school notebook

facts about depth of field

This is one of several abstracts on general photographic and Leica techniques as taught at the well-known Leica Technical Center school in New York. The school is for Leica dealers and trains them in the theory and techniques of the Leica and its accessories. Once graduated, they are better able to serve the needs of Leica owners. As a service to interested readers, we will, from time to time, reprint some of the class material as it is given to students for their notebooks.

The first article discusses Depth of Field: what it is, how it is determined. This is the characteristic of your lenses which determines how much of the front-to-back area in your pictures will appear sharp on the screen or in the print . . . Ed.

depth of field

Strictly speaking, a lens has no depth of field. That is, it can create a perfect image of only one plane of the subject at a time. But the frailties of the human eye, with its inability to resolve fine detail, give the illusion of depth, since any image area in the picture which is sharper than the smallest area which the eye can resolve will look sharp. A lens images a point as a circle, and to the eye, a circle smaller than 1/100th of an inch (0.25mm) in diameter looks like a point. Therefore, all circles of confusion (imperfect point images) 1/100th of an inch or less in diameter are visually sharp.

In the above drawing our lens is focused on the subject "O" and its image "I" is sharp at the film plane. Object "C," which is closer to the lens, comes to a point of sharpest focus at "C" which is in back of the film. Object "D," which is more distant than our principal object, images at a point in front of the film. The cone of image-forming rays converges at the respective image planes of the rays, beyond which the rays diverge. If the diameter of the cone, at the point of passes through the film plane, does not exceed 1/100th of an inch, then the image of that object will appear sharp on the film. Both of these requirements are fulfilled above and objects "C" and "D," as well as "O," appear sharp. Other objects in the field which are closer or further from the lens would have a cone diameter (at the film plane) in excess of 1/100th of an inch. The eye would recog-

nize these larger cones as circles and the objects would not be within the depth of field.

The proportion of the total depth of field at normal focus settings (infinity to minimum distance of lens focusing mount) extends progressively further behind the principal plane of focus than in front of it as the lens is focused toward its infinity setting. As the lens is extended for copying, macro and other forms of close-up photography, depth of field approaches equal distribution in front and back of the plane of focus. At natural size (1:1) depth is equal, front and rear. The relation changes gradually until you near the point of 1:1 reproduction. As magnifications are reached depth gradually extends more in front of the object and less behind it.

several factors

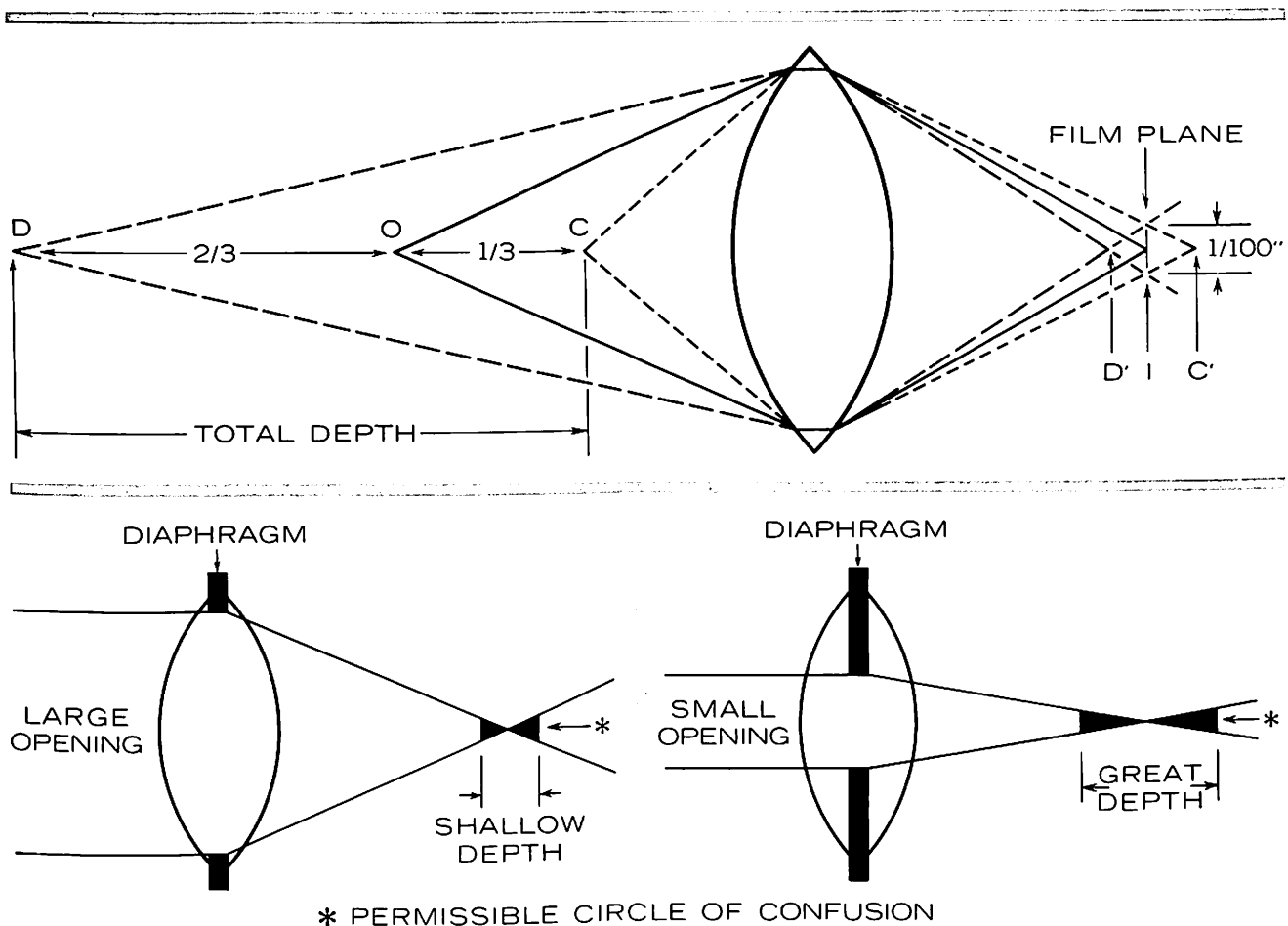
Depth of field depends on several factors: Distance lens is from subject, focal length of lens, acceptable degree of unsharpness and lens stop used.

The first two factors, distance and focal length, can be combined into one; ratio of reproduction. Depth of field is in direct relation to the ratio Image: Object. The larger the image in relation to the object the less the depth of field. Thus, at given aperture and ratio of reproduction, depth of field is identical, regardless of lens used. This is of interest in general photography and is especially important in macro photography.

The acceptable degree of unsharpness is the principal variable of field depth. Two lenses of the same focal length, same aperture and when used at the same distance will have the same depth of field regardless of design or manufacture. However, if one manufacturer uses a larger circle of confusion (greater degree of unsharpness) for computing his tables, then they will show a greater depth of field.

rigid Leitz standard

The depth of field tables for Leica lenses are based on a circle of confusion of 1/750th of an inch (1/30th mm). This will permit an enlargement of seven-and-a-half diameters without exceeding the permissible 1/100th of an inch on the final print. Prints of larger size, which are viewed from proportionally greater distances, still retain the same depth



since greater viewing distance lessens the eye's ability to resolve image points of a given size. Small prints of great enlargement will show less depth of field when viewed at normal distances (10"-12"). A lens which is poorly corrected will show more apparent depth since it images no really sharp image area to which you can refer. The arbitrary "Circle of Confusion" on which depth of field is based is not to be confused with "Circle of Least Confusion" on which resolution is based. Leica lenses resolve far more than 750 lines per inch.

The "f/" value to which a lens is stopped, other factors being equal, governs depth of field. The smaller the diaphragm opening the greater the depth and the larger the opening the less the depth.

As the diaphragm is closed down the bundle of rays entering the lens becomes smaller and its cone of convergence and divergence has a lesser angle. The reduced angle allows more distance from the film plane before the Circle of Confusion (depth of field disc) exceeds the limit of sharpness. There-

fore, objects closer to and further from the lens will be sharper at small apertures and depth of field will be extended.

Depth of Field Increases as:

- Subject distance increases
- Focal length decreases
- Lens is stopped down

Depth of Field Decreases as:

- Subject distance decreases
- Focal length increases
- Lens is opened up

Each Leica lens has a depth of field scale on its focusing mount. At a glance you can tell what the depth of field will be at any aperture and distance setting. You can also use the scale to determine the correct point of focus and lens opening for sharp depth between any near and distant point you select. (See Leica Photography, Volume 13, No. 3, "One Scale, Many Uses.")

the Leica and the Leica System

a new book from Europe

The thousand-and-one facets of photography with the Leica do more than merely justify the many books written about the camera. They demand it. For the beginning Leicaman may get little from a highly technical volume on the Leica System. And the advanced amateur and professional would be bored by a too-elementary book on "How-To-Take-Good-Leica-Pictures."

But most of us use our Leicas as more than snapshot cameras yet less than scientific instruments, although they function well as either.

It is to these middle-way photographers that Theo M. Scheerer's "The Leica and the Leica System" is addressed. Previously published in German, the English-language version now appears posthumously, since the author met accidental death several months ago.

Scheerer was famous in Europe for both his "eye" and for his technical skills with the Leica. He was for decades a professional photographer, yet one who never lost his amateur's enthusiasm for making pictures. This combination of traits is reflected in every page of the book, making it an especially engaging one to read.

The style is anecdotal, shot through with examples of personal projects, adventures and misadventures. In his discussion of close-ups, for instance, Scheerer reproduces pictures of his children's scribbles and of the message on a childhood postcard from his brother. These are from his collection of family photographs and records. Other pictures used to make a point or illustrate a technique are often accompanied by amusing and non-photographic background material. The result is that we come to know Scheerer and

ON THE MOUNTAIN by Siegfried Hartig: 50mm Summicron f/2, f/8 at 1/100th, yellow filter. KB 14 in Ultrafin.





SEA LION by Toni Schneiders: M 3, 135mm Hektor f/4.5, f/5.6 at 1/500th, Isopan F film.



FASHION PHOTOGRAPH by Frank Horvat. M 3, 50mm f/2, f/8 at 1/100th, Panatomic-X in D 76.



HOT STEEL by Toni Schneiders. Exposed by the glow of molten metal. M 3, 50mm Summilux f/1.4 at f/1.4, 1/100th second. Taken on Isopan Record.

his family, to be interested in them, and—above all—to feel that *he* knows and is interested in *us*. His photo problems, in effect, are ours. But his solutions to them are usually better than ours might be. And this is the value of the book: it teaches in terms of familiar situations, yet supplies many new ideas.

logical approach

Scheerer assumes, happily, that we know one end of the lens from the other, and that we can all make reasonably good pictures. Starting from there, he explains logically and coherently what we may not know, or, at least, may not understand clearly.

After giving a brief history of the Leica, he discusses the differences between the M 2 and M 3 and his own views on both models. From there we progress through the lenses and their functions in and contributions to the Leica System.

Filters, lens hoods, close-up equipment, the Visoflex, flash photography—all are discussed in the light of their logic in the System. There are excellent chap-

ters on darkroom and even filing techniques. And always, the author's style is personal, yet undoctinaire.

Illustrations are many and excellent, including both instructional "how-to" pictures as well as examples of contemporary Leica work by many different photographers. In most cases, technical data are included with the pictures. This shows the potentials of the various lenses in terms of actual results.

"The Leica And The Leica System" should be welcomed by the great middle group of Leica users who are more than beginners but less than expert technicians, and who want to understand their equipment and how to use it more effectively. The untimely death of the author is a real loss to the world of the Leica.

"THE LEICA AND THE LEICA SYSTEM" "experienced and written" by Theo M. Scheerer, (Distr. E. Leitz, Inc., New York). Hard covers, with 134 black-and-white and nine color illustrations plus charts and diagrams. Price is \$5.40; available from Franchised Leica Dealers early in 1962.

the "Staticfix"-



new twist in camera supports

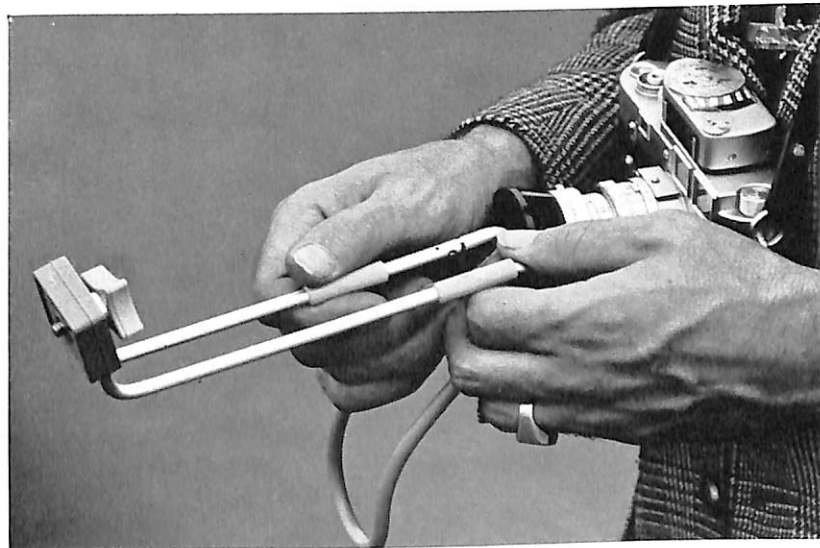
"shoulder-pod" steadies hand-held exposures

The latest addition to the family of Schiansky tripods is the little "Staticfix-203" — a gadget which is really no tripod at all. In fact, there's a real question as to what to call it. "Shoulder-pod" perhaps?

But there's no question about its effectiveness as a handy, pocket-sized accessory to help in making tack-sharp, hand-held exposures. The Staticfix is a 4¼ oz. device which attaches to the tripod socket of a Leica (or any other 35mm camera) and acts as a shoulder brace against which to steady the camera. It is ingeniously made from light-metal rods and folds for carrying in pocket or gadget bag. To shift from a horizontal to a vertical camera position requires a simple twist of the Staticfix head. There is no ball joint to loosen and retighten, and so, no lost time. On the mounting head there is an adapter, supplied for European-thread tripod sockets, which can be quickly unscrewed to expose an American-thread mounting screw. Price of the Staticfix is \$7.80.

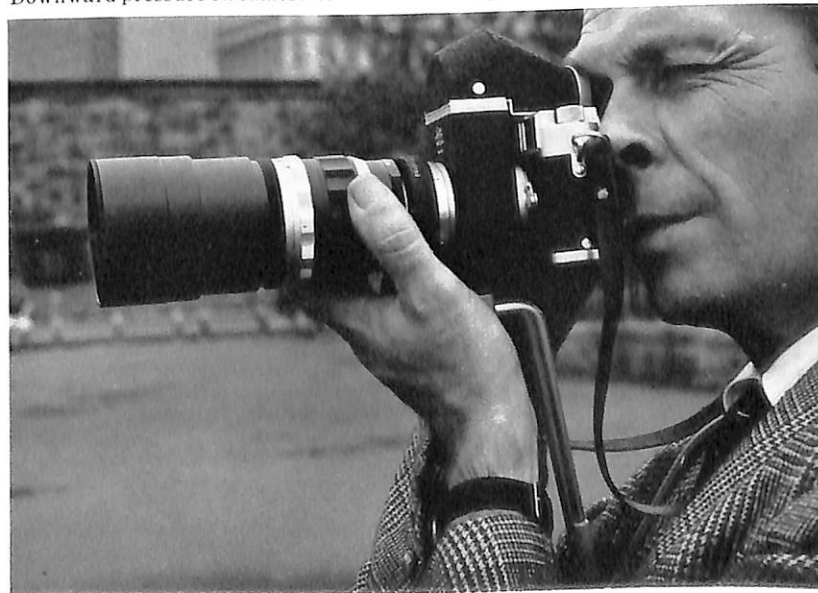
The pictures show how the Staticfix is used:

MAKING A VERTICAL photo requires only a quick twist of the Staticfix head, and a shift of the 'pod to your left shoulder.



FOOT OF STATICFIX is folded out and locked into operating position by sliding both plastic sleeves over hinged joints in foot.

HORIZONTAL PHOTO calls for placing Staticfix on right shoulder. Downward pressure on camera braces Staticfix against shoulder.



Roddy McDowall's people

portraits are this actor's encore

Creativity is an itch that must be scratched continuously, often with both hands. And so, dancers paint, sculptors sing folk songs, photographers play the violin.

But there is no assurance that a renowned ballerina, for instance, will become an expert photographer merely by picking up a camera and taking

pictures. Art sometimes suffers in translation, and for the most part, a professional in one field remains a hobbyist in another. But there are exceptions to this rule, and actor Roddy McDowall shows signs of becoming one of them.

His photographic interest began in 1952 with a twin-lens reflex camera. Some five years later he

Mandy Plummer ►

Julie Andrews





encountered the Leica by chance when playwright John Patrick asked McDowall to pick up a couple of lenses for Patrick's camera. Fascinated, McDowall borrowed the Leica, experimented with it, and "fell so in love with the versatility of the camera" that he bought one and has been using it ever since. And well!

McDowall's professional life has been devoted to creating three-dimensional portraits of people who exist in the two-dimensional pages of a manuscript. So, he was almost fated, sooner or later, to experiment with an art which is the reverse of his life-work. For the essence of artful photographic portraiture, after all, is the capturing in the two dimensions of a print the many facets of a human personality.

Since McDowall's career is involved deeply with other theater people, it is natural that his principal photographic interest is also in theater people and their children. And his sympathetic and imaginative portraits of actors, actresses and entertainers are so successful that they are used by such magazines as *Vogue*, *Show* and *The Saturday Evening Post*, and on book jackets and playbills.

Of his approach to theatrical portraits, McDowall says that he tries to capture "what I think is the intangible thing . . . Many times it is the opposite of what the person might represent professionally."

The picture of Judy Holiday is a very good example of that. She has a very strong public identification with being sort of 'the great smile.' . . . and yet there is such immense melancholia, sweet melancholia about her. . . ."

McDowall favors long lenses like the 135mm and 200mm for his work. Not only do they permit him to work unobtrusively far from his subjects, but he also needs them to produce large images when shooting "on-stage" pictures from the audience section of the theater during rehearsals.

When he left the original cast of "Camelot" last September to begin work in Rome on the motion picture "Cleopatra," Roddy McDowall, although a very young man, could look back on a quarter-century of acting. An actor since childhood, he has breathed life into characters created by authors as diverse as Shakespeare and Jack Kerouac. And along the way he has been awarded the theater's Antoinette Perry award and a television "Emmy" for the excellence of his performances. Born in England, he has lived in America — first Hollywood, now New York — since 1940.

Kenneth Poli



Liza Todd



Judy Holiday



Alfred Drake

Nicollette Goulet



the early Leicas and their lenses / Bob Schwalberg

the beginning of the System

In the beginning there was the Model A. First produced in 1923 (though not exhibited commercially until the following year), the Model A was surprisingly modern, even by present-day standards. And more than one leading photographic authority of the day openly doubted that it was a camera at all! But its specifications, which have served to spawn a whole generation of 35mm cameras, tell the story:

50mm f/3.5 4-element triplet-type anastigmat.

Film-transport, frame-counter and shutter reset combined in a single winding knob.

Speeds from 1/25th to 1/500th sec., plus bulb.

Self-capping focal plane shutter with variable slit-width and automatic compensation for acceleration by means of self-widening slit.

Absolute prevention of accidental double-exposure.

Direct-vision optical viewfinder.

Metal-accessory-shoe for clip-on long-base rangefinder, other devices.

Metal film cassette for as many as 40 exposures.

Negative size 24 x 36mm.

Rigid, single-unit specially-extruded duraluminum body for maximum durability and strength.

Almost 60,000 Model A Leicas were made between 1925 and 1930, this being the terminal serial number for this introductory model. Except for a small number at the beginning of the series, and then at the

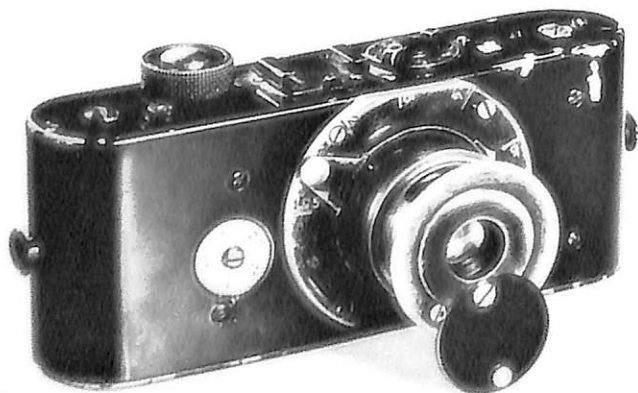
end, the Model A was equipped with non-interchangeable 50mm Elmar f/3.5 lenses, a formula destined to reign as a basic Leica lens until superseded by the current 50mm Elmar f/2.8 in 1960. A small quantity of the earliest model A's with serial numbers below 500, were fitted with the 50mm Elmax f/3.5 a 5-element triplet destined soon to be replaced by the successful 4-element Elmar formula.

A short series of 15 cameras (34,803 through 34,817) were the first models to be equipped with an f/2.5 lens, the six-element 50mm Hektor. Twice as fast as the f/3.5 Elmar, this was one of the world's first speed-lenses and was later made with interchangeable screw mounts as well. Many Model A's with the 50mm Hektor f/2.5 were produced in the last big series of 25,000 cameras.

golden Leicas

It is commonly supposed that all Model A Leicas were black, because none were chromed. But it just isn't so. As my friend Horst Bredow points out in our esteemed contemporary LEICA FOTOGRAFIE, for the Christmas season of 1929 Leitz produced a short run of gold-plated Leica A's! The man who had everything, but needed nothing, could have his golden Leica clothed in a choice of green, blue, red, brown, or black lizard skin, (this last, apparently for conservatives). Those who couldn't afford the price of gold-plate, but who nevertheless craved a bit of color, could have the same choice of leathers with a standard black paint-job. Commercial models of the Leica were started off with the number "100" in order to distinguish them from the many numbered and un-numbered prototypes which had been pro-

A 1912 PROTOTYPE. Note the swing-out lens cover.



MODEL A was the first commercial model. Some were finished in gold.





EARLY ELMAR PHOTO taken by lens's designer, Dr. Max Berek. Photo is from Berek's son, Dr. Klaus Berek, a Wetzlar medical man.

duced before 1923. And so, certain serial numbers are missing from the records of the Model A, including those assigned to that most legendary of Leicas, the Model B, or "Compur-Leica." Despite its quaintly olde-worlde appearance, the Model B was not the first, but the second Leica model. Introduced in 1926, and continued only through 1930, fewer than 1,500 of these front-shutter Leicas were ever made.

The *raison d'être* for the Model B was, of course, its Compur blade-type shutter with speeds from 1 to 1/300th sec. Thus, it offered slow speeds below the 1/25th sec. limited of the focal-plane Model A. In the Model B the film-transport and shutter re-set functions were not combined (*as in the Model A and all subsequent Leicas*) and a very peculiar frame-counter was mounted to the left of the winding knob (*instead of being co-axial as in the other screw-mount Leicas*).

After each exposure the user had to press a button in order to free the transport mechanism. Then a large metal pointer would then make an almost complete revolution before coming to rest at the appropriate number. There was no double-exposure prevention device. Model B Leicas were made with both

dial- and rim-setting Compur shutters, and a very few were fitted with the self-cocking Ibsor shutter. All Model B's were equipped with the 50mm Elmar in collapsible mount.

The introduction of built-in slow speeds on the Model F doomed the Model B to early oblivion.

early accessories

Aside from its lack of slow shutter-speeds, the Model A also lacked a coupled rangefinder, and could not employ lenses of varying focal lengths.

To answer the first need, accessory clip-on rangefinders were supplied by Leitz as early as 1925. The first of these was a vertical device with a base-length of 83mm which stood 104mm (4.1-inches) tall in the shoe. An old Wetzlar chestnut alleges that this device had to be discontinued because of the antagonism of the hat industry, its height precluding the wearing of any sort of brimmed head-gear. In any event, a smaller horizontal rangefinder was introduced later.

The end for the Model A came in 1930 when Leitz introduced the modern concept of lens interchangeability with the Model C. This was identical to the Model A except for the interchangeable screw-thread

MODEL B had Compur shutter, 1 to 1/300th speeds. About 1,500 were made.



MODEL C was first Leica to take interchangeable lenses.



lens mount. Model C cameras were issued only in black, and their serial numbers lie between 60,001 and 71,119. In 1932/33 the Model C was superseded by the Leica E, or "Standard Leica" which was made in both black and chrome finishes. The only way to tell a Model C from a black Standard (aside from inspecting the serial number) is to examine the film rewind knob. Model C's have the same large, non-extensible rewind knob as the Models A and B, while the Leica E is equipped with the smaller pull-up type still current today.

Before describing these first screw-mount Leicas, however, we must clarify an important point which frequently confuses the newcomer to Leicalore: For many years Leitz offered to convert older Leica to include the features of a newer and more advanced model. And so we frequently encounter cameras which have amazingly low numbers for their specifications. Such a discrepancy is proof of subsequent conversion.

NOTE: *Today, conversion service is limited to certain Leica models only. Your Leica dealer can answer specific questions you may have about converting your own equipment. — Ed.*

interchangeable lenses

Some Model C's and all Leica E's ("Standard Leicas") have a small "O" engraved on their lens mounts, usually at 12 o'clock, and herein hangs a tale: Being instrument-makers, the Leitz engineers at first assumed that people would have their accessory lenses custom-fitted to their cameras, since Leitz agencies in all parts of the world could perform this work. In addition, many Model C's were actually marketed as three- or four-lens outfits, with matching lenses. But the coming of the Leica II with coupled rangefinder (in 1932, actually before the first Leica Standards were issued) dictated the necessity for a single rigid tolerance both in the lens-mounts and in the Leica flange-to-film distance. The "O" engraving was therefore used to indicate that the camera in question met this rigid standard and so could be used with any interchangeable Leica lens. Many Leica C's were therefore returned for such "O-ring" conversions. In addition, many Model A Leicas were converted either to the Model C or Model E and were so engraved. In these cases, previously non-interchangeable Elmax or Elmar lenses were returned to the owner in screw-threaded focusing mounts with another "O" engraved somewhere near the base of the lens mount. Fifty-millimeter Elmars receiving such surgery can be detected by the

lack of a serial number on their front flanges. Since the Model A's did not permit lens interchangeability, their lenses were never numbered.

Both the Model C and later Model E were fitted with the same reversed-telescope optical viewfinder as the Model A, showing the field for a 50mm lens. (*Non-rangefinder Leicas having no viewfinder but two accessory shoes are much later cameras of the I-series which began with the Leica Ic of 1949/52*). A very few of these cameras were issued with hinged masks to reduce this finder's 50mm field to that of a longer-focus lens, such as the 90mm or 135mm.

With the arrival of the Model C in 1930, two new focal lengths were available in addition to the 50mm lenses. These lenses, which laid the foundation of today's Leica System were:

The 35mm Elmar f/3.5, a wide-angle lens which made it possible for Leicamen to make pictures in small rooms, narrow Old World streets and other areas where a 50 mm lens would have included too little of the scene.

The 135mm Elmar f/4.5, the Leica's first long-focus lens and issued originally in interchangeable but non-range-finder-coupled mounts. Rangefinder mounts were introduced in 1932, and this lens established the Leitz tradition of supplying true long-focus rather than telephoto types for all focal lengths below 200mm. As a result the lens designer was able to achieve a far greater range of focusing distances. And the Leica-user gained the versatility of being able to remove the compact lens-head from its long rangefinder mount for use with the later Leitz reflex housings, bellows focusing and other copying devices.

In 1931 there arrived:

The 90mm Elmar f/4, still a current member in good standing, and one which has established a reputation for excellence over the years which has seldom been equalled and never exceeded.

By 1932, other lenses, revolutionary for their time, had been added to the existing Leica battery.

These newcomers were:

The 73mm Hektor f/1.9, which followed the 50mm Hektor f/2.5 as an early "Super-speed" lens, was a revolutionary offering for 1932. It was almost 50% longer and about twice as fast as anything available in those days of slow lenses, slower films, and groaning photographers, and had much to do with the beginnings of "available darkness" photography.

The 105mm Elmar f/6.3, known to fame as the "Mountain Elmar" had a delightfully slender and conically shaped mount, and gave a lot of reach with a minimum of weight and bulk.

This series will be continued with a detailed account of the development of the rangefinder Leicas.

simple scripts pay off / Christopher Renard

pre-planning makes successful movies

The first rule of movie scripting is:

Some kind of script is better than no script at all. The second rule is that any kind of movie – from the simplest vacation film to the most elaborate dramatic film – can and *should* be scripted.

Perhaps you feel that the idea of scripting is completely unnecessary for the type of movie you are making. You may visualize a script as a very complex affair with many dozens of pages containing elaborate instructions on each set-up, camera angles, the length of time every shot will run on the screen and many other details which seem much too complicated for you to worry about. If so, you may not realize that the script for an amateur 8mm movie can be very simple and uncomplicated and still pay tremendous dividends on the final result.

Just a plan

A script is simply a plan. It is an insurance policy against the kind of haphazard movie snapshooting which results in meaningless, wasted footage. If you use even the simplest script, your film will have the ability to capture and hold the interest of an audience from beginning to end.

Scripting involves two things: first, turning ideas into pictures and second, connecting these pictures in a coherent and interesting sequence. You can write the necessary script for an average film on one or two sheets of paper, or even on a card which you can carry in your pocket or taped to your camera. It does not need to be a shot-by-shot schedule of the film, but only an indication of the general way in which it will be organized when you show it to an audience. By referring to this simple script you can guard against taking shots which are unnecessary to your film, or against leaving out shots which are essential to it.

Every motion picture, no matter how ambitious or how simple, must tell a story. If a film is to be entertaining it can *never* be just a collection of shots. The story a film tells can be very simple. For example it can be the story of your vacation trip last summer, or the story of a family picnic or of one of the kids' birthday parties. Whatever story you choose to tell with your camera, following a simple script will make it understandable.

five basic questions

Even the simplest script must answer five basic questions. They are:

1. What is the story line of the film?
2. How does the film begin?
3. What are the major sequences of the film?
4. What are the transitions between these sequences?
5. How does the film end?

Let's look at a typical amateur film situation, the vacation trip, and see how the script can answer each of these basic questions.

1. What is the story line of the film?

The clearest plan for a vacation film is simply to show the vacation through the eyes of the family taking it, showing each place in the order visited and pointing out the features of interest. With the itinerary of the trip before you and a little research in guide books or in the library, it will be easy to script. In advance, the aspects of each of the places which most lend themselves to motion picture treatment. By scripting you avoid one of the major pitfalls of most amateur travelogues – which is simply that *they do not move*.

Since the basis of any good movie is movement, one of the major tasks of your script is to indicate in advance where this movement will be found. For example, if San Francisco is one of the places to be visited on your trip, you will certainly want to show a vista of the city which includes the Golden Gate Bridge. But shots like this, which are just as effective in still as in movie form, should not make up the major portion of your San Francisco footage. Instead you must answer the question, "What does San Francisco offer me in the way of movement?" Perhaps you will decide to take your camera on a ride on one of San Francisco's famous cable cars. Or to film members of your family walking through its colorful Chinatown. But in some way you must plan to capture movement in the locale you will be filming.

2. How does the film begin?

A good film, like any story which is intended for entertainment, must capture the interest and atten-



CARD-SIZED SCRIPT, taped to camera, is often all you will need to close the gap between coherence and incoherence in your home movies.

tion of its audience from the very beginning. The first 30 seconds of your film are vital to holding audience interest. The importance of a strong, attention-getting opening is something that professional television film makers know very well. Their liveliness depends on keeping the viewer from switching channels or turning off the set. So, one of the best places to learn about how to open films is on the television screen.

Perhaps you may decide to open your film with a shock. The first shot might be of a ringing alarm clock followed by a close-up of the startled sleeper as his eyes snap open. The scenes that follow will show that this is the beginning of the first day of his vacation trip. You are limited only by your imagination in devising openings which will intrigue and interest viewers.

3. *What are the major sequences of the film?*

For a travel film the answer to this question is easy. Each major sequence should obviously be concerned with one of the places visited. Even in a non-travel film you will find that the action breaks up into clearly-defined sequences which can be noted in your script. For example, the ever-popular picnic film might divide into (1) preparation for the picnic. (2) The trip to the picnic site. (3) Activity before the meal. (4) Eating the picnic lunch. (5) After the meal. (6) Going home again. Even a simple notation in your script such as this will assure that you cover each of these important areas of your screen story.

4. *What are the transitions between sequences?*

It is not enough just to present each of the places visited on your vacation one after the other. You

must also include some sort of transitional material to tie these sequences together. Again there is no limit to the different types of transitions that can be used. Perhaps you will use something as simple as a shot of your automobile moving along the road. Or a shot taken through the windshield as you move from one vacation spot to another. If you are feeling ambitious, you might try taking a small toy automobile, placing it on a map and "animating" it so that it appears to be following the route of your vacation trip. This you can do by using the single frame release on your Leicina. Using a cable release, shoot one frame of the car, then move it a small fraction of an inch and shoot another frame. Continue this across the map. The resulting sequence of the car moving (apparently under its own power) from one vacation area to another can be an effective transition.

Another way to bridge sequences is by the time tested device of titles. You may also want to insert titles within sequences dealing with a particular place. One word of warning, however, titles are often overused. Be careful not to use them to explain things which can be handled more effectively by regular movie sequences.

Making titles with your Leicina does not require any kind of elaborate titling outfit. Because of the reflex viewing system and the ability of the 9mm lens to focus to 10 inches, you can focus and frame your titles precisely. If you have artistic ability or an artistic friend who will make the titles for you, simply letter it on a card (I would suggest 12" x 16" or larger) with plenty of margin around it. Then tape the card to the wall, light it, and shoot it.

There are also some on-the-scene devices of film

punctuation which will help you in making transitions within and between sequences. The most important of these are the *fade-in*, the *fade-out* and the *lap dissolve*. The *fade-in* is accomplished by gradually opening the diaphragm to the proper aperture while the camera is running. The scene emerges from darkness to correct exposure on the screen. The *fade-out*, of course, is the opposite of the *fade-in*. The correct exposure is gradually decreased as far as the aperture scale will go. A *dissolve* is a *fade-in* superimposed on a *fade-out* and is accomplished by means of the backup button on the Leicina. Its effect, through double exposure, is to dissolve one scene into another, providing a gradual transition.

The *fade-out* can be used at the end of a major sequence of action. If there is some major sequence of action *within* the part of your film on a particular location you might separate this section by means of a *fade-in* and *fade-out*. For example, your sequence on San Francisco might contain within it a section devoted to a day spent visiting Fisherman's Wharf. You might begin the sequence with a *fade-in* (the previous section ended, of course, with a *fade-out*) and then end the Fisherman's Wharf section with a *fade-out*. After a *fade-out* and *fade-in* the action is expected to start up on an entirely new subject. Think of this device as a period at the end of a sentence and use it to set off major portions of the action.

If you use titles as a transitional device it is often a good idea to have the action *fade-out* before the titles and then have the title *fade-in*. When the title has been on the screen long enough (about as long as it takes you to read it 1½ times at your normal speed) then it should *fade-out* and the next sequence of action *fade-in*. It is also very likely that you will want to begin your film with a *fade-in* and end it with a *fade-out*.

The *dissolve* (sometimes called *lap dissolve*) is a device also used to indicate passage of time but not such a major break as the *fade-out* and *fade-in*. For example, we might see the family walking through San Francisco Chinatown there is a *dissolve* to another shot (now on another street) of the family still exploring the byways of this colorful area of the city. The implication is that, although the family is still in Chinatown, a period of time has passed.

The *dissolve* can also be used to indicate simultaneous action. Perhaps while the children are exploring Chinatown, mother is on a shopping trip in another part of San Francisco. By *dissolving* from the children in Chinatown to mother on her shopping trip, you would imply that they were doing this at the same time. Naturally, all these transitional devices must be indicated in your script.

5. How does the film end?

It is just as important that a film have a *satisfying* ending as it is that it have an attention-getting opening. The most logical ending for your travel film would be to have the family return home, weary but happy. Perhaps, if you used the alarm clock opening which we discussed earlier, it would be effective to end with a shot of the same clock ticking on the night table as one of the travelers sleeps, home at last and in his own bed. Whatever the ending you may choose, it is important that *it have a feeling of finality and leave no doubt in the mind of the audience that the film has come to an end.*

a guide, not a law

When you shoot with a script it is not necessary — or even desirable — to interfere with the action in front of the camera to make it conform exactly with what you have down on paper. Often the spontaneous action which develops on the spot will be far more interesting and entertaining than anything you can plan in advance.

So, your script should never be a restriction. Instead it should be a guide so that you will know what you are doing when you get behind the camera. Even the simplest and most informal script will give you a more coherent and entertaining film than you will get by guessing your way through an unrelated series of "moving snapshots."

SCRIPT SHORTHAND

In making a short script, as described in the text, you can save time and space by using some of the symbols below to indicate various shooting techniques.

- L.S. — long shot
- M.S. — medium shot
- C.U. — close-up
- > — fade-out
- < — fade-in
- ⌘ — dissolve
- H< — high angle
(camera looking down)
- L< — low angle
(camera looking up)
- R< — reverse angle (camera
looking in opposite direction
from previous shot.)

focusing on...

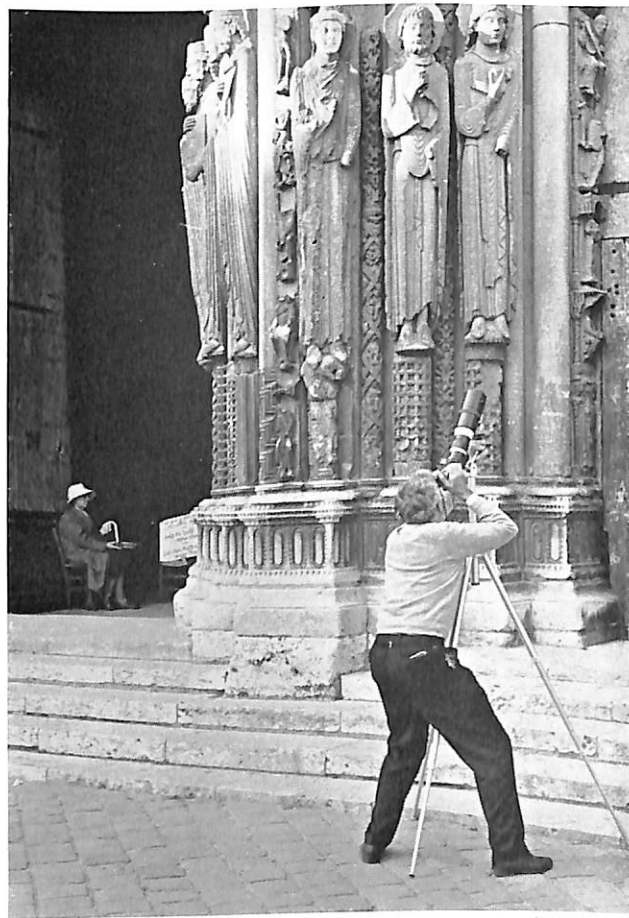
where credit is due. By one of those little happenstances that age magazine editors prematurely, a review in our last issue dropped credit to Willard D. Morgan as Editor In Chief of the new Leica Manual, while managing to retain the names of Associate Editors Carroll and Gelatt.

So, for the benefit of those few Leicamen who may not know that Willard has been Mr. Leica Manual since its very first edition in 1935, we would like to point out that he is still its boss-man. And a darned good one!

monopod memo. Last-minute suggestions for further uses for the new Monopod (see p. 12) have come in from some of our more raffish colleagues in the field. The staff has not tried them as yet, and we pass them along without evaluation. A big-city friend recommends it as an emergency pool cue, or, when shortened, as a knobkerrie to settle differences of opinion over the successful completion of a three-cushion shot. On the other hand, our country correspondent says it makes a fine still-fishing pole, quarterstaff or defense against aggressive farm dogs.

little helper. Users of the screw-mounting 50mm Elmar f/3.5 (36mm diameter), will find an item which can be very useful to them peeping shyly from the Filter Adapter listings in our Product Directory. This is the Diaphragm Adjusting Adapter, No. 16,621, for slip-on filters for this lens. It is a small metal ring with two "fingers" which seize the metal lip of the diaphragm control on the face of the Elmar f/3.5. Slipped inside a filter, the ring enables you to change the diaphragm setting between pictures without removing the filter. To change the stop setting, loosen the filter's set-screw and rotate the filter until the new diaphragm setting is reached. Then retighten the set-screw. You can either leave the adapter in place permanently or remove it for transfer to other filters. Works inside slip-on lens hoods for the f/3.5 Elmar, too. A lot of convenience for \$1.20.

subminiature color slides in 2" x 2" mounts are easy to project to full-screen size from normal room distances in the Prado "500" projector. Just use the special 25mm Summar f/2.8 projection lens and its matching condenser to produce screen-filling images from 8 x 11mm, 10 x 14mm and other subminiature formats. Price of the 25mm lens is \$48.00; the matching condenser is \$6.00.



Helen Wright

essayist at work. The color essay on Chartres Cathedral, appearing in a December issue of LIFE magazine, was photographed by famed Gjon Mili solely with Leica equipment and by existing light. Here he studies close-up detail of 12th-century statuary through a 400mm Telyt.

"natural perspective" projection. Owners of the Prado "500" projector can now enjoy in their own homes the "natural perspective" projection that was the sensation of two photo shows. This projection method, demonstrated at the Leitz booth of the Photokina and in Philadelphia, recreates the perspective actually experienced by the photographer at the time and place the picture was taken. It is achieved by projecting an extra-large image and by viewing it from an appropriate distance. The latter is determined by the relationship between the focal lengths of the camera lens and projector lens used.

A new projection lens, a 35mm wide-angle F/2, plus a matching aspherical field condenser make "natural perspective" projection possible with the Prado "500." The wide projection beam of the lens produces an extremely large screen image, even at normal-room distances, permitting the audience to experience the sensation of actually being on the scene where the picture was taken.

The 35mm f/2 projection lens, with matching aspherical condenser is \$171.00.

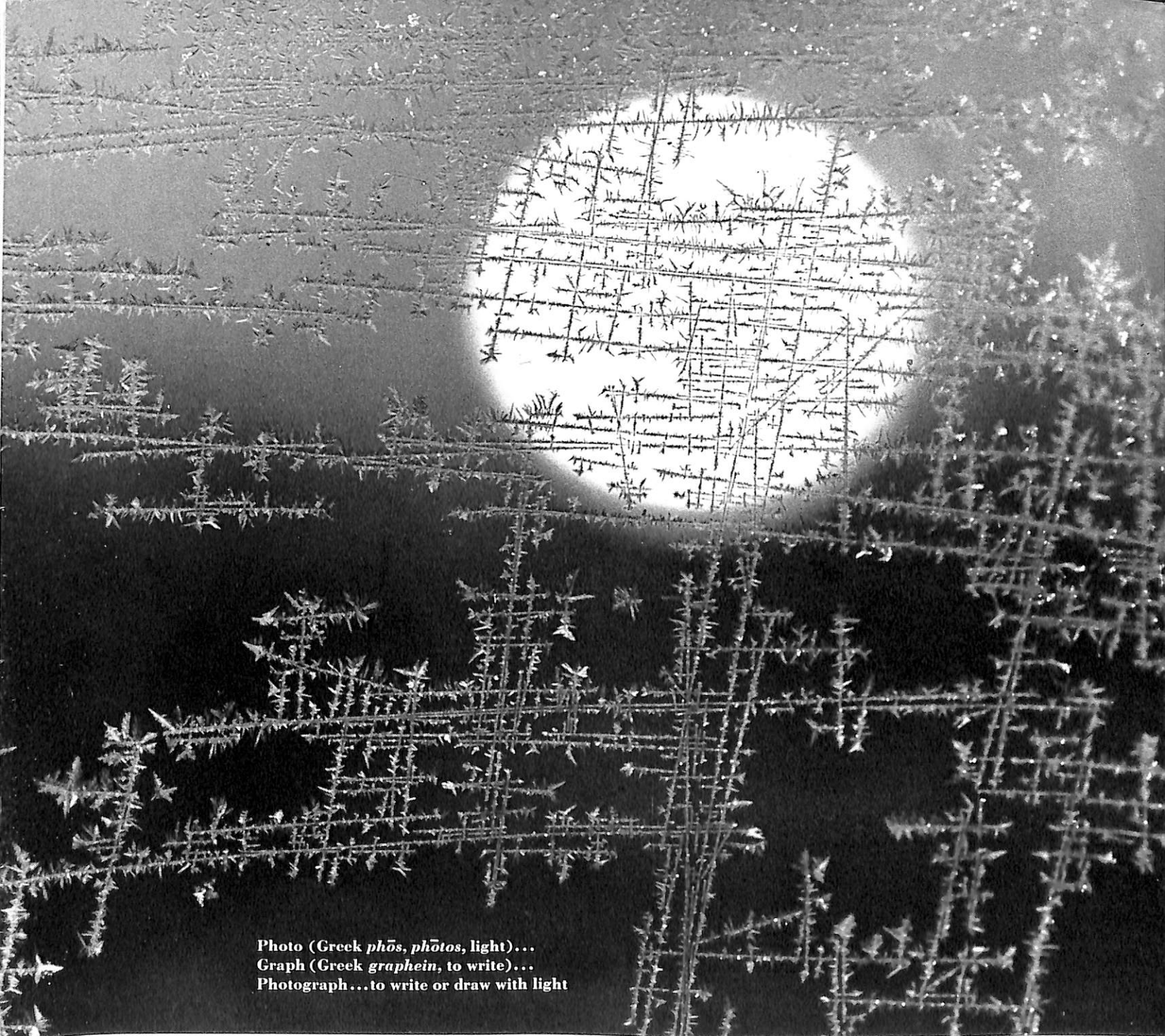


Photo (Greek *phōs, phōtos*, light)...
Graph (Greek *graphein*, to write)...
Photograph...to write or draw with light

when
you
write
with
light...
write
with



The camera...an instrument for writing with light...a poetic concept. But...also a scientific one which gives you pause when you invest in a camera...makes you first want to...

Consider the nature of light...nothing so affects the beauty of all objects...is so elusive...so difficult to control. It can be seen, but not touched...measured, but not contained. It's weightless, yet so real that it's the yardstick for measuring the universe. There is...

No question about it...photography begins with light and all its subtle complexities. This may be why today, 36 years after the introduction of Leica, the first 35mm still camera, top professionals and advanced amateurs insist...

There's nothing quite like a Leica...for it's an instrument made with the profound understanding of light than can only be developed over many generations. It's made by Leitz designers and craftsmen whose tradition in working with light led the world in microscope advancement for three-quarters of a century before they made the first Leica. You'll see exactly what this Leitz tradition means when you...

Pick up a new Leica... Your own eyes... your own sense of touch will tell you immediately that today, as yesterday...when you write with light, you'll want to write with Leica.

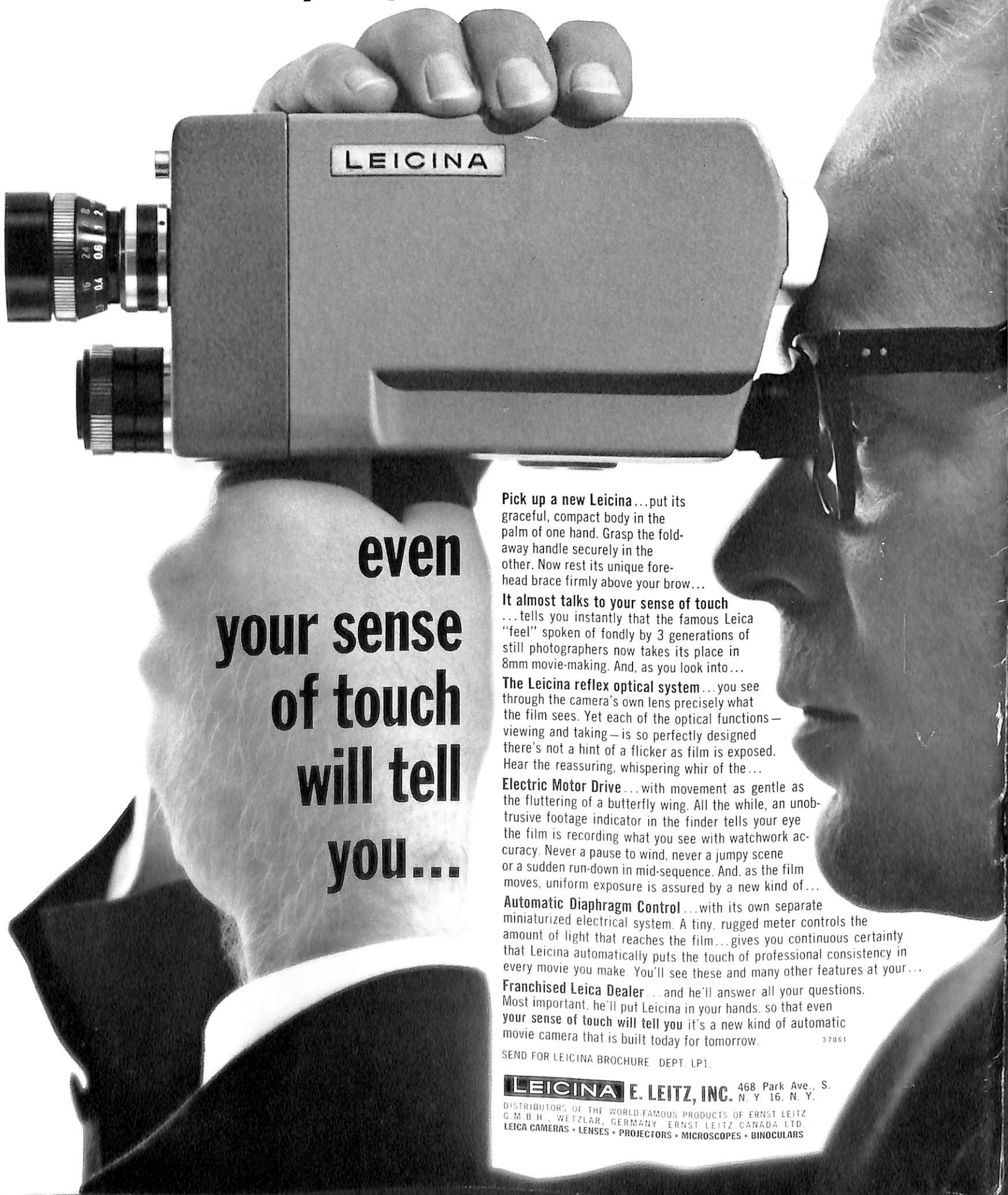
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your sense
of touch
will tell
you...**

Pick up a new Leicina...put its graceful, compact body in the palm of one hand. Grasp the fold-away handle securely in the other. Now rest its unique forehead brace firmly above your brow...

It almost talks to your sense of touch...tells you instantly that the famous Leica "feel" spoken of fondly by 3 generations of still photographers now takes its place in 8mm movie-making. And, as you look into...

The Leicina reflex optical system...you see through the camera's own lens precisely what the film sees. Yet each of the optical functions—viewing and taking—is so perfectly designed there's not a hint of a flicker as film is exposed. Hear the reassuring, whispering whir of the...

Electric Motor Drive...with movement as gentle as the fluttering of a butterfly wing. All the while, an unobtrusive footage indicator in the finder tells your eye the film is recording what you see with watchwork accuracy. Never a pause to wind, never a jumpy scene or a sudden run-down in mid-sequence. And, as the film moves, uniform exposure is assured by a new kind of...

Automatic Diaphragm Control...with its own separate miniaturized electrical system. A tiny, rugged meter controls the amount of light that reaches the film...gives you continuous certainty that Leicina automatically puts the touch of professional consistency in every movie you make. You'll see these and many other features at your...

Franchised Leica Dealer...and he'll answer all your questions. Most important, he'll put Leicina in your hands, so that even your sense of touch will tell you it's a new kind of automatic movie camera that is built today for tomorrow.

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